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boundaries for the different colors, the metal supplying the line and the melted glass the color of the picture.

It will thus be seen how much depends upon the skill and the artistic sense of the artist. He must be deft in making his framework of cells, and he must also be a consummate artist in his selection and manipulation of colors. The great American master of enameling on metal has yet to arise, as, in a general sense, the great master in all our fine and industrial arts has yet to step forth; but that he will do so, and that America will excel in this peculiar art as it has already excelled in so many others, can scarcely be doubted.

E. HARVEY MIDDLETON.



ART NEWS FROM THE OLD WORLD

A squabble of two *commissaires priseurs* (expert art appraisers), in the Paris courts, has exposed the profession to a good deal of ridicule. The newspapers point out that this is the only learned profession in which the graduate issues his own diploma. Marcel Prévost advises all collectors to be reconciled to acquiring false objects of art, so these be also fair. As a matter of fact, the system of professional appraisership in France leaves much to be desired, but that seems to be a reason, not for universal agnosticism in matters of art, but for turning from incompetent experts. Finally, no one has a right to expect from a connoisseur—since there is no exact science of the subject—any more accurate decision than one gets from a skilled wine or tea taster. Because such judgments are fallible does not prove that they are useless.

✿ There have been four hundred applications for a share of the fund of \$6,000 which the French government has appropriated for the benefit of those artists whose work at the Salon shows promise. The ministry of the fine arts has decided upon ten grants of \$200 each and forty of \$100 each.

✿ Statues to individuals in Paris streets and gardens are legion, but statues to collective groups are very rare. The municipality has now determined to immortalize the famous group of artists of the Barbizon school, including Corot, Millet, Dupré, Daubigny, and Rousseau. A collective monument is to be erected on the Champs Elysées near the Alexander III bridge. Competition for the monument is invited by the Ecole des Beaux Arts, and as the French modern sculptor school is the first in the world, the result will probably be a very fine monument.

✿ The success of the project for creating a refuge for worn-out actors has led to a scheme for instituting a similar retreat for painters, sculptors, and architects. Tony Robert Fleury, president of the Société Artist, has elaborated the project. The society has a legacy of \$80,000 as a nest-egg and expects to raise the fund to \$220,000.

✿ According to a report issued by the French minister of fine arts, the churches of France, and not the Louvre, the Luxembourg, the Musées

de Cluny and Carnavalet, contain the art treasures of the nation. The art treasures in the public galleries and museums are but a comparatively small part of the artistic wealth of France. It is estimated that if brought under the hammer the pictures, tapestries, statues, carvings, and other works of art would realize the fabulous sum of six milliards of francs. The little Roman Church of Conques, lost in the mountains of Aveyron, is possessed of a treasure which was on view at the exhibition of 1900. It was of such marvelous beauty that a syndicate of art dealers offered for it the sum of 32,000,000 francs. It contains the finest enamels in the world, reliquaries given by the early kings of France, and Roman statues in gold and silver. Fortunately for France, the art syndicate did not buy it.

✱ A movement is on foot in Paris to form a society for the promotion of the arts of etching, engraving, and lithographing on wood. Government aid is sought, the artists, critics, and collectors interested in the scheme asking the modest sum of \$2,000, and promising to hold three exhibitions in succession devoted to the three branches of the graver's art.

✱ In order to avoid litigation arising out of an ambiguous will, the widow of the late George F. Watts, and his executors, taking the advice of experts, have settled upon the distribution of the great artist's works. It has been decided to establish a public gallery at Limnerslease, Mr. Watts's home near Guildford, which will be opened on at least three days in each week free of charge, and maintained by Mrs. Watts. The scheme provides for the following works to be given to the provincial galleries: "Mischief," to the National Gallery, Edinburgh. "Faith, Hope, and Charity," to the National Gallery, Dublin. "Echo," to the Nottingham Art Gallery. "The Recording Angel," "The Court of Death" (study), "The People that Sat in Darkness," to the Manchester Art Gallery. A study for "The Court of Death" and "Britomart," to the Art Gallery at Norwich. One hundred and nine works are to be placed in the gallery at Limnerslease. The following portraits by Mr. Watts will be retained at Limnerslease until the time shall arrive according to the rules in force relating to the reception of portraits by the National Portrait Gallery for their presentation to the National Valhalla: Lord Roberts, Mr. Gerald Balfour, Lord Ripon, Mr. A. Swinburne, Mr. J. Passmore Edwards, Mr. Charles Booth, Lady Mount Temple, Mrs. Josephine Butler, Mr. C. Montefiore, Professor Flinders Petrie, Mr. John Burns, M. P., Mr. Walter Crane, Mr. Cecil Rhodes (unfinished), Mr. George Meredith, Mr. P. H. Calderon, R. A., G. F. Watts, R. A.

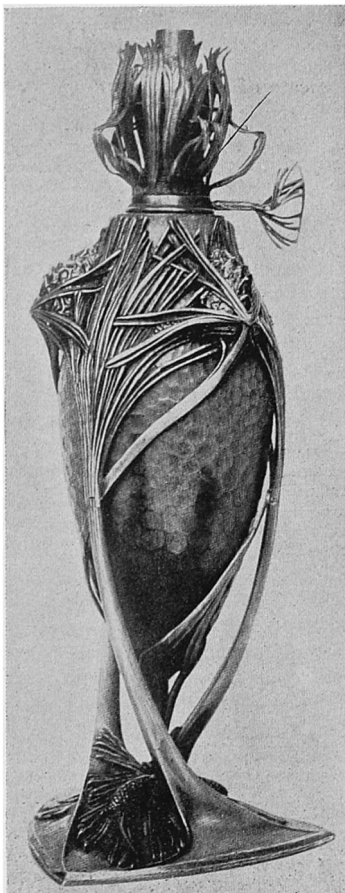
✱ Medals of honor were granted at the New Salon to Sicard, in sculpture for his recent statue of George Sand, and to Sulpis in engraving. For M. Roty, since the medaller's art has no rating in competition, an especial first-class prize for medal-cutting was created.

✱ England has a Garden City Association whose aim and activities must command the sympathy of all thoughtful men. The evils of urban congestion and rural depopulation are generally recognized as grave, and preaching alone will hardly mitigate them. The task of the association named con-

sists in the developing of new industrial towns in agricultural regions and in making the homes and residences in these towns attractive and healthy, and beautiful. The first garden city is now being built on an estate of 3,850

acres, and will be ready before the close of the current year. It will show that there is no reason why nature—grass, trees, flowers, birds—should be banished from industrial towns. In the nature of things, however, not many such cities can be constructed in a country like England, and the movement not unnaturally has prompted a corollary, a "country in town movement." The leaders of this movement deal with existing conditions, and believe that much improvement and amelioration may be brought about in the cities and towns by intelligent effort and co-operation.

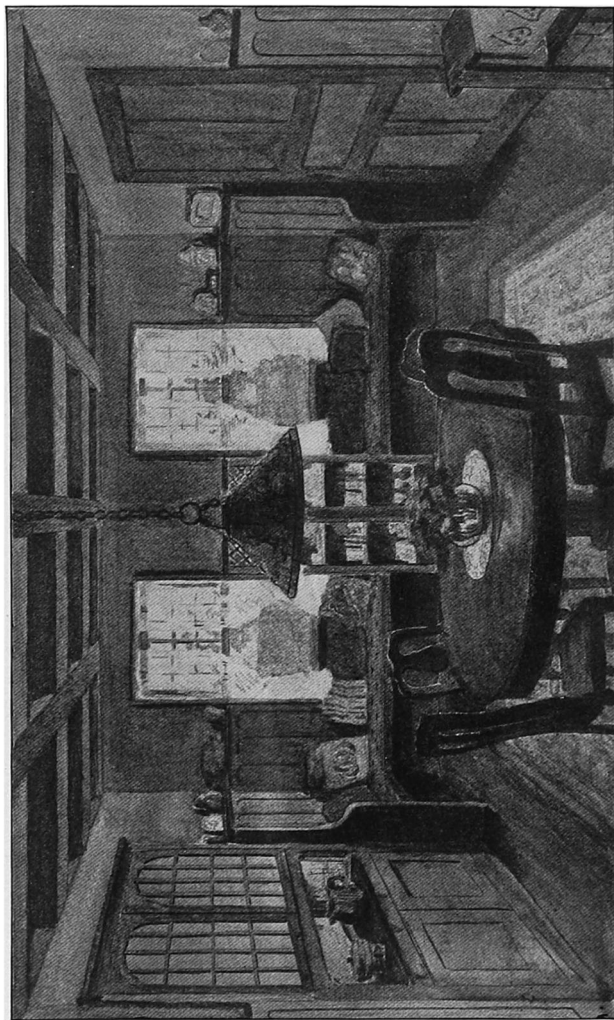
✱ When the two hundredth anniversary of the birth of Benjamin Franklin is celebrated on January 17, 1906, the kindly regard in which the memory of the first American Minister to France is held in Paris will be shown by the dedication of a bronze statue of Franklin, given to the city by John H. Harjes, at present the resident member in Paris of the firm of Morgan, Harjes & Co. The statue, which will be a replica of one in front of the Philadelphia Post-Office, will be placed in the small grass-covered plat in the Rue Franklin, near the Place du Trocadero, and just in front of the Trocadero Palace, which has been given for that purpose by the Municipal Council of Paris. The pedestal will differ from that supporting the Philadelphia figure, that being deemed too massive for



LAMP WITH ENAMEL DECORATIONS
By G. de Ribaucourt

the site to be occupied by the statue in Paris.

✱ King Victor Emmanuel has bought a number of pictures at the exhibition in Venice, by artists of many nationalities represented, having purchased works by Alfred East (English); Eugene Vail (American);



DESIGN FOR DINING-ROOM

Done in Color by Lucile Cheever

Decorative Design Class Chicago Academy of Fine Arts



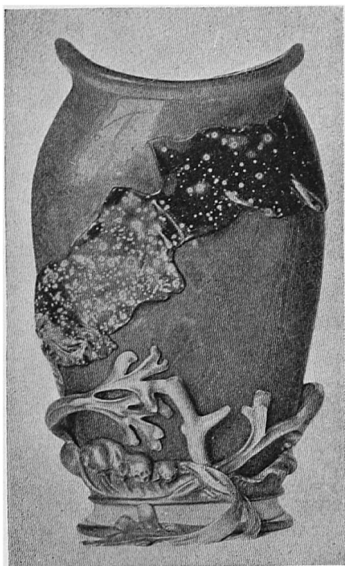
M. Franc Lamk (France); Villy Lammacher (Germany); Alexandre Marcette (Belgian); Storm van Gravesande (Dutch); Fra Giacomo and Signor Antonio Carminati (Italians). The King has given two pictures, one by Eugene Vail and the other by Antonio Carminati, a portrait of his wife, to the International Gallery of Modern Arts.

✱ Sir Edward Poynter is about to close his five-year term as director of the National Gallery, London, and it is said he probably will not seek re-election. In case he declines to run again, there are four persons "mentioned" for the post—Sir Walter Armstrong, director of the Irish National Gallery in Dublin; Lionel Cust, director of the National Portrait Gallery, London; Claude Phillips, keeper of the Wallace collection; and Roger Fry, the art critic.

✱ Word comes from Milan that a real and earnest effort is at last to be made to try and save Leonardo da Vinci's "Last Supper," which is so fast falling into complete ruin. Louis Cavenaghi, a painter and restorer of works of art, is to undertake the work, and in order to accomplish it he proposes to fasten the pieces of the painting which have already fallen, or which threaten to do so, to the wall by means of transparent glue. The work has fascinated Cavenaghi from the beginning, and will be a labor of love, as he is unwilling to receive any monetary compensation for it. When one considers that the painting consists of hundreds of these falling fragments, some idea of the immensity of the task before him may be obtained. If he succeeds, the achievement will make him famous, and the result of his labors will certainly be awaited with interest, as the final success of the undertaking is very doubtful.

✱ Millet died poor, leaving his family in straitened circumstances, and his famous "Angelus," which had brought him a few pounds, was sold after his death for thousands, dealers of course pocketing the profits. Maitre Jose Thery, a barrister, recalling this incident, is starting an agitation to obtain for artists some literary right equivalent to literary copyright. He proposes to form an association on the lines of the Authors' Society. On the first sale of the picture the artist would furnish all information regarding his work. Thus a record of the canvas would be preserved. At each sale the society, if the picture's market value increased, would claim on behalf of the artist or his heirs as a royalty, a percentage of the excess of the last over the previous price paid. Artistic copyright would be guaranteed by law for sixty years. At the same time the society's records would furnish warranties for the genuineness of a work of art. Every buyer would find it to his advantage to insist upon seeing the "pedigree" of a picture before purchasing it. Had some such society been in existence formerly, Maitre Thery points out, the market would not, as it is now, be deluged with sham Corots, to mention only the artist whose work has been most copiously forged.

✱ The German Artists' League has bought for fifteen thousand dollars the Villa Romana at Florence, and will remodel it for their purposes. Six studios will be prepared for as many German artists who wish to pass a



VASE WITH ENAMEL MOUNTINGS
By Bonvallet

few years at the Tuscan capital. Pictures painted there will be shown at the exhibition to be held hereafter in Germany by the League.

✿ An interesting feature of the Champs Elysée Salon this year is the exhibition of the products of the Sèvres and Gobelins manufactories. This is a revival of a former custom, long fallen in abeyance, and is due to the initiative of M. Tony Robert Fleury. It is hoped that it will become an annual practice.

✿ The chief topic of interest in the art world of London this season seemed to be the Watts memorial exhibition, which was held at the Royal Academy in lieu of the customary winter show of old masters. Twice before Mr. Watt's pictures have been exhibited in large numbers in London; but in neither case was the show so complete as that lately on at Burlington House. Indeed, it is said to have been rather overwhelming. There

were no less than two hundred and forty-eight pictures, filling five rooms. They covered the life work of a man who painted with feverish activity for nearly seventy years, and whose range was exceedingly wide.

✿ John W. Alexander has been commissioned to paint fourteen mural decorative scenes of Pennsylvania progress, from the primeval forest down to the blast-furnace of to-day. These paintings, which will be placed in the corridors of the new capitol at Harrisburg, will depict a log cabin of the pioneers, the development down to the Mexican War, scenes from the Civil War, reminiscent views of Lancaster and other southeastern countries, industrial scenes of western Pennsylvania, such as blast-furnaces and coal mines. Mr. Alexander has also been commissioned to execute mural paintings for the Carnegie Institute.

✿ The Public Library at Syracuse, New York, has received a gift of fifty-two landscapes in oil by the octogenarian artist, John Dodgson Barrow, a resident of Skaneateles. For the most part, they are scenes painted in Onondaga County. Mr. Barrow was born in New York City, but has passed most of his life in Skaneateles. He studied art in New York and London. Some time ago he added the Barrow Art Gallery to the Public Library of Skaneateles and gave two hundred of his paintings for its decoration.